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Inside The World Machine

SoundChaser

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CerebralAudio Netlabel

Contents

Thank You's And Credits	1
What? Another Drone?	2
Accidents Happen...	2
About The Title	3
About This Release	3

Thank You's And Credits

On this release I would like to thank the people that listened to my first release again: Dave Hughes, Thomas Jackson Park, Rebekkah Hillgraves, Edwin Evans and Teri Flores. Your input was greatly appreciated, and wasn't rejected out of hand. Hopefully some of that feedback comes out a bit more in this release.

I would also like to give credit to the sources used for samples for this release: The Internet Archive, LibriVox, Freesound.org and MuseOpen. I would refer to specific samples that have been used in this release, but unfortunately, I did not keep track of them.

And finally, I'd like to thank anyone that downloads this release. This music is directly informed by all the artists and all the readers I've had the opportunity to interact with over the past couple of years. Thank you.

What? Another Drone?

Yes, another drone. After I asked several people to check out the original mix of *Floating Through Mist on the Quays* I decided to start playing again. I wanted to see if I could create something without using some of the things that I felt were somewhat gimmicky. I also wanted to make something that felt more mechanical and menacing than the first release. And, I wanted to create something that had a little more depth and better use of the sound spectrum.

It was very much a similar process to the first work: take a piece of audio, stretch it, manipulate, etc. until I had something that I liked, and didn't want to go any further in changing it. There were a few differences this time: (a) I didn't use some of the sound effects I used on the first release, and (b) I started using some different tools that I hadn't used the first time (for manipulating pitch, adding overtones, and other things) and (c) I tried to get more things from each of the samples I used by developing combinations of techniques I used on the first release.

It was late in the evening, and I was starting to feel quite sick when I assembled the first version of the work. But I didn't like it. Well, okay, I liked it, but I felt that I hadn't achieved the goal I set for: it didn't have the mechanical / menacing sound that I sought, and it didn't achieve the sound spectrum that I wanted.

I went to bed. But even in going to bed the piece was still on my mind.

When I woke up the next morning I had an idea. Something I could add to the piece that might just make it work. After searching around on Freesound.org for a few minutes, I emerged with a sample that I thought might just work. I pulled it into the editor, started manipulating it and getting it to where I wanted it to be. Then I had an inspiration and tried something new (and yet still followed my idea of building on techniques I was using). That proved to be the final piece of the puzzle. As I layered in this last sample the whole piece snapped into shape.

Accidents Happen . . .

. . . or how their came to be two mixes of *Inside The World Machine*.

So, I was getting ready for CerebralMix to air: setting up playlist tweets, etc. and listening to the mix of *Inside The World Machine*, when I noticed that it seemed part of the sound I had been specifically working on was getting washed out in the mix. I was convinced there was something wrong with it, so I went back into the audio editor and put together a new mix (not too big of a difference, just changed the levels of some parts, and did some more work to eliminate some of the clipping in the sound).

After finishing the mix I exported it and pulled it up in one of my normal audio players. Well, it sounded washed out too. I was extremely puzzled. So, I went back to listen to the original version of *Mist*, and found that it too had a problem with washed out sound.

Finally I pulled up another player and pulled in a couple of the tracks: they sounded fine in that player. I started looking more carefully at the first player I was using: it had somehow gotten set to mix stereo input down to mono output, and there was no

indicator on the player that let me know it was set this way. Once I found that issue, all three systems agreed as far as the sound of the tracks were concerned.

But now a new dilemma: I have two versions of this track, one a slightly more melodic track, with slightly less metallic sound and the other with metallic sounds boosted a bit. Honestly the differences might not be all that noticeable to the casual listener. However, I know some people will definitely pick up on it, and be interested in hearing the two versions.

So, I decided to make the second mix the primary release track, and the original (slightly more melodic version) an alternate mix. Twice the fun for everyone.

About The Title

The title of this release is not a direct reference to any one thing. Instead it comes from the ideas and portrayals of dystopian societies in movies like *Brazil*, and *Metropolis*. The idea that we are becoming slaves to the machine seems more prescient given the rise of technology in our lives: cell phones, computers, tablets, smart TV's. . .

This work is an impressionistic audio portrait of what being in a giant machine might be like. Sounds of the machine humming and hissing around us all the time. Even the faint sounds that might be musical have a tension to them.

So, welcome to the machine. . .

About This Release

This recording is released under a Creative Commons Attribution, Non-Commercial, Share-Alike License, version 4.0.

All of the samples used on this release are from the public domain.

Releases on the CerebralAudio netlabel are free to listen to, and to download. If you enjoy the music on this release, or any of the work done on The CerebralRift, or CerebralMix podcast, please consider making a donation on the release page for this recording.

If you would like to remix, or use it in some other form, I would appreciate a note sent to me via the contact form on the The CerebralRift.

If you would like to use this release in a commercial project, please contact me directly with the details on the project.